



Note that this is the version of the survey that was used in the UK Live Music Census in March 2017 and has since been refined and improved. Please go to the UK Live Music Census to download the latest version (available from February 2018).

Promoter Online Survey

Thank you for your interest in the UK Live Music Census.

[Please click here to read the full participant information](#) for details on with whom your information will be shared and for how long it will be kept.

1. By ticking below you confirm that you have read the participant information provided, consent to your personal information being used as described and are happy to participate in this study - you **MUST** tick the box in order to move the next question.* indicates that the question requires an answer. *

2. About your live music promotion

2. For which city are you completing this survey?

- Brighton
- Glasgow
- Leeds
- Liverpool
- Newcastle
- Oxford
- Southampton
- Other (please specify):

3. In which types of venue do you regularly promote? Tick all that apply. (Hover over venue type for definition on desktop browser. On mobile devices, click here.)

- Bar, pub
- Restaurant/café with music
- Small music venue (smaller than 350 capacity)
- Medium music venue (351-650)
- Large music venue (larger than 651 capacity)
- Concert hall/auditorium
- Arts centre
- Theatre/opera house
- Church/place of worship
- Hotel or other function room
- Small (night)club (smaller than 500 capacity)
- Large (night)club (larger than 500 capacity)
- Arena
- Stadium
- Outdoor (including festivals) - Small (smaller than 25,000)
- Outdoor (including festivals) - Medium (25,000-50,000 per day)
- Outdoor (including festivals) - Large (more than 50,000 per day)
- Other (please specify):

4. What broadly defined styles of live music do you regularly promote? Tick all that apply.

- Blues
- Classical
- Country
- Dance / electronic
- Folk
- Grime
- Hip hop/rap
- Indie
- Jazz
- Metal
- Musical Theatre
- Opera/opera
- Pop
- Reggae/dub
- Rock
- Singer/songwriter
- Traditional Scottish/Irish
- Urban/R&B
- World
- Multi-genre, e.g. function band
- Other (please specify):

5. Do you regularly feature? Tick as many as apply.

- Orchestras
- Chamber music ensembles
- Choirs
- Opera
- Solo artists
- Duos
- Original bands
- Cover bands
- Open mic

- Open folk or traditional music sessions
- Open jam sessions (other genres)
- DJs – modern chart/pop
- DJs – retro chart/pop
- DJs – specialist electronic dance music
- DJ's – other genres (funk, hip-hop, jazz, eclectic)
- Big bands
- Other (please specify):

6. For how many years have you continuously been promoting live music? Choose one.

- Less than a year
- 1-2 years
- 2-5 years
- 5-10 years
- 10-20 years
- 20-30 years
- More than 30 years

7. On average, how many nights a week do you promote live music? Choose one.

- Every day/night of the week
- 5-6 times a week
- 3-4 times a week
- Once or twice a week
- Less than once a week
- Infrequently (0 per week)

Comments:

8. What was the total number of live music activities (concert + club/dance nights) you promoted in the last 12 months?

[drop-down options in the original survey here were 0-50, 51-100, 101-150, 151-200, 201-250, 250-300 (sic), more than 300. For future censuses it is recommended that zero is a separate option and also that the ranges are smaller as the data for the 2017 census was skewed to the left]

Paid entrance live music activity

Free entrance live music activity

9. Approximately what percentage of your live music events feature original music (i.e. composed by the musicians onstage and/or predominantly improvised), compared to music composed by others (e.g. covers or composed works)? (Leave blank if you don't know.)

% original

Total:

% original

Comments:

10. What is the average percentage of touring/non-local music that you promote?

%

Total:

%

11. When promoting events, do you?

- Book into one venue ONLY, i.e. you are the booker for a venue you work with on a regular basis but as an independent promoter
- Book into a small number of regular venues as well as other venues you use occasionally
- Book into different venues depending on the event but with no particular affiliations
- Other (please specify):

12. On average, is your deal with venues based on?

- Straight fee – you pay a flat fee to hire the venue and keep the profits
- Straight percentage – you pay the venue a percentage of the ticket sales and no flat fee
- Straight fee discounted – you pay a flat discounted fee as a regular user of the venue
- Booker flat fee – you are paid a set fee to book artists for a venue as an independent promoter/booker
- Booker percentage – you are paid a percentage of all ticket sales to book artists for a venue

- Booker commission – you are paid a percentage of the profits of the shows to book artists for a venue
- Free – the venue is free to hire
- A combination of the above depending on the event

13. Would you describe yourself as? Choose one.

- A local promoter – promote only within your home town/city only
- A regional promoter – promote within a particular county and/or region
- A national promoter – promote across the UK
- An international promoter – promote within and beyond the UK
- Other (please specify):

14. Compared to 2015, did audience numbers in general for your live music events in 2016 increase or decrease?

- Increased
- Stayed the same
- Decreased

15. Do you play any role within the music industries other than as a promoter? (This can include any paid or unpaid work or practice). Please tick all that apply.

- Musician/performer/DJ (artist)
- Production crew (e.g. live sound engineer)
- Venue staff (e.g. bar staff)
- Music media (e.g. reviewer, blogger, journalist)
- DJ (broadcaster)
- Artist/tour manager
- Booking agent
- Record label worker (e.g. manage own label)
- Publishing industry worker
- Live music marketing, e.g. member of street team
- Music teacher
- Other (please specify):

16. On average, how many live music events do you attend in a month as an audience member (i.e. not promoting or performing)?

Total:

3. Sustainability and accessibility

17. Do you or have you had any of the following? Tick all that apply.

- Sexual Harassment Policy
- Child Protection Policy
- An up-to-date Environmental Policy
- Disability Awareness Training
- Policy to provide PA (personal assistant for Deaf and disabled customers) tickets as standard

18. Do you think environmental sustainability is relevant to your organisation?

- Extremely relevant
- Very relevant
- Somewhat relevant
- Not very relevant
- Not at all relevant

19. How important to you is accessibility when booking venues (e.g. disabled access, disabled toilet, pre-event access information)?

- Essential – all of my shows take place in venues with step-free access and an accessible toilet
- Desirable – I try to book shows in physically accessible venues as far as possible
- Not important – physical access is not a consideration when booking shows

4. Census day/night

The following questions are essential for us to be able to calculate the economic value of live music in your area so please complete them to the best of your ability.

20. If you promoted a live music event on Census day/night (FOR LIVERPOOL: noon on Thursday 1st June to Friday 2nd June; FOR ALL OTHER UK: between noon on Thursday 9th March - noon on Friday 10th March), what was this and where?

Event	<input type="text"/>
Venue	<input type="text"/>
Town / city	<input type="text"/>
Ticket price: £	<input type="text"/>

21. If you promoted a live music event on Census day/night, what were the total audience numbers for the event?

<input type="text"/>
Total:
<input type="text"/>

22. If you promoted a live music event on Census day/night, roughly how much did you spend on the event (either in £s or as % of total).

Artist (fees, rider, travel/transport)	<input type="text"/>
Venue hire	<input type="text"/>
Advertising and marketing, including design and print	<input type="text"/>
Travel/transport	<input type="text"/>
Volunteers (expenses or otherwise)	<input type="text"/>
Staff	<input type="text"/>
Overheads	<input type="text"/>
Other costs (please specify)	<input type="text"/>
Total:	<input type="text"/>

Comments:

5. Pathways and barriers to success

23. What factors do you think MOST influence audience attendance at your live music events? Choose the THREE most important.

- Weather
- Ticket prices
- Advertising
- Venue
- Time of year
- Time of day
- Day of week
- Support acts
- Other (please specify):

24. How much, if at all, have the following (negatively) impacted on your live music events in the past twelve months?

	Extreme or strong impact	Moderate impact	Slight or no impact	No opinion/don't know
Planning and property development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Noise-related complaints	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Licensing issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Health and safety issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parking/loading issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25. And how much, if at all, have the following impacted in the past twelve months?

	Extreme or strong impact	Moderate impact	Slight or no impact	No opinion/don't know
Diminishing audiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increasingly competitive environment between venues and promoters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increased size/number of music festivals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Venues with noise limiters/sound level meters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cost of paying bands	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Extreme or strong impact	Moderate impact	Slight or no impact	No opinion/don't know
Cost of labour/staff wages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Venue closure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other

26. Do you think that you will be promoting fewer or more live music events 3 years from now, and why?

- More
- About the same
- Fewer

Why?

27. Would you be willing to answer three more questions on pathways and barriers to success? *

- Yes
- No

6. Pathways and barriers to success (cont.)

28. If appropriate, please describe the most significant problems you have faced as a live music promoter – how, if at all, were they resolved? (This is useful for us to be able to understand and promote best practice within the sector. If you do not wish to answer here but are willing to follow up in email or interview please state here and add email address for correspondence.)

29. What, if any, barriers exist that impact on putting on live music in your locale? (This is useful for us to better understand the issues facing the live music sector in your area to provide evidence to policy-makers, etc. to enact change.)

30. What could the government (local, national and/or UK) do, if anything, to improve the live music scene? (We will endeavour to pass on sensible suggestions to policy-makers in order to enact change where possible.)

7. Cultural value

The following questions are essential for us to be able to understand the cultural value of live music.

31. Do you do any of the following? (Tick all that apply.)

- Have FORMAL links with educational communities (universities, schools and colleges), e.g. knowledge share and project work, work placements/experience for students, lecturing, consultancy
- Have INFORMAL links with educational communities (universities, schools and colleges)
- Provide volunteering and internship opportunities
- Provide access to apprenticeship schemes
- Bring in third party investment, e.g. sponsorship
- Charity work
- Develop and maintain networks within the local live music sector

Comments:

32. Is there a venue which has been particularly significant to you as a live music promoter?

Name

Location

Why important to you

33. In your own words, what contribution do you think that your live music events make to the local area and/or music community? (This is useful for us to understand the cultural value of live music from those who are directly involved in its creation.)

8. Economic impact

You may need to gather financial data to answer this section - you can 'save and continue' at any point if necessary. PLEASE NOTE THAT IT IS NOT COMPULSORY TO COMPLETE THIS SECTION BUT PLEASE DO CONTINUE TO THE END OF THE SURVEY AS THERE ARE STILL IMPORTANT QUESTIONS TO COME. This information is vital for us to be able to make calculations about economic value. Please be assured that it will be treated with the strictest of confidence and will be stored securely. The data will never be used in a way that could identify an individual promoter or venue.

34. What is your annual turnover/income?

£

Total: £

35. In the last 12 months, what were your total operating expenditures (either in £s or as % of turnover)?

£

%

Total:

36. Please give a rough breakdown of this figure as per the headings below (either in £s or as % of operating expenditure). Please note that spend on artist pay is in a later question.

Organisation staff (e.g. administrator)

Event staff (e.g. promoter's rep)

Security staff

Consumables (e.g. food and beverages, merchandise)

Rent / venue hire

Insurances

Licences and permits

Capital / infrastructure

Other expenses

Total:

Comments:

37. What percentage of the total ticket income on average do you expect to take as profit from an event?

%

Total:

%

38. Do you receive public or charitable funding?

- Yes
- No
- Prefer not to say

9. Economic impact (cont.)

39. If 'yes', how much of your annual income comes from public or charitable funding?

- None
- 1-10%
- 11-20%
- 21-30%
- 31-40%
- 41-50%
- More than 50%

40. From which organisations do you receive funding? Please tick all that apply.

- Arts Council England
- Arts Council of Northern Ireland
- Arts Council Wales
- Big Lottery Fund
- Creative Europe Desk UK
- Creative Scotland
- Help Musicians UK
- Local authority/council
- Music Export Growth Scheme (MEGS) - BPI (British Phonographic Industry) / UKTI (UK Trade and Investment)
- The Prince's Trust
- PRS for Music Foundation
- Youth Music
- Other (please specify):

10. Economic impact (opt-in)

41. Would you be willing to answer four more questions on income/expenditure? *

Yes

No

11. Economic impact (cont.)

42. In the last twelve months, roughly how much did you spend on artist pay?

£

Total: £

43. How do you pay artists? Tick all that apply. (Hover over venue type for definition on desktop browser. On mobile devices, click here.)

- Pay-to-play
- Ticket allocation
- Free
- In-kind
- Busking
- Promoter-artist split
- Profit minus guarantee
- Flat fee
- Guaranteed fee plus profit
- Salaried

Comments:

44. How many staff do you employ on average per event?

Musicians

DJs

Venue staff (e.g. bar staff, door staff)

Production staff (e.g. sound engineer, promoter's rep)

Total:

Comments:

45. What percentage of your staff are? Your answer should total 100%.

Full-time staff
%

Part-time staff
%

Casual staff
%

Volunteers
%

Total:
%

12. Prize draw and contact details

46. Name of company/event - this is only for research purposes.

47. If you live in the UK, please give us your full postcode. Please leave a clear space of one character between the two parts of the postcode, i.e. EH8 9DF, not EH89DF. This information will only be used for research purposes.

48. If you would like to be entered into the prize draw to win an iPad, please give us your email address. [Click here for the prize draw terms and conditions.](#)

49. Please tick here if you are happy for us to get in contact with you for any follow-up questions - please ensure that you have given us your email address above if so.

50. Please use the space below to tell us about any aspect of your live music experiences in your local area which you feel has not already been covered.

